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the forearm melting subtly into the tendons in the lower part produces a graceful taper, irrespective of point of view, action, pronation, or supination. There is a beautiful curve in the forearm, particularly in evidence when in supination, that finds a graceful termination in the wrist and hand, whatever their action. The structural forms of the arm are subject to modifications due to age, development, and action. In the brawny muscular arm, the planes described are emphasized; whilst in the arm of a young, undeveloped person they are barely in evidence, the various parts melting into one another in the most subtle manner. In a front view the arm at the shoulder begins with an outward sweep, the base of the deltoid then tends inward, and is repeated by the fullness of the upper part of the triceps, which fits snugly into the armpit, producing an inward turn; if the arm be in pronation, a single sweep along the inside of the arm, with a slight convexity at the elbow, continuing to the hand, will describe its action, the outer line being the means of describing the component parts. The inner plane of the arm containing the lesser variations should invariably be used to give the action. J. H. VANDERPOEL.



## BOOK NOTES

Students and teachers of artistic anatomy will be glad to learn that a second edition of "Anatomy for Art Students," by Arthur Thompson, Clarendon Press, Oxford, England, has recently been issued. It is a large volume of some four hundred pages, and is very fully illustrated. Unlike the smaller Anatomy by M. Duval, which deals more in description, Thompson's Anatomy treats more of relations and effects of anatomy on surface form, making it a more practical treatise for artists. The illustrations are extremely good and numerous. Photographs from the living model serve as a basis for able anatomical diagrams, and as they are arranged opposite each other, are easily studied. The letterpress is interspersed with a sufficient number of detail drawings of bones and muscles so that the whole machinery of the human organism is thoroughly explained. The nomenclature used is as simple as possible, the common English rather than technical terms being employed throughout. A chapter on proportion, based on Richer's system, concludes the work. Anatomy is a subject of fundamental importance in the drawing of the figure, and this book by Thompson, who is the lecturer on artistic anatomy at the Royal College of Art, South Kensington, may be heartily recommended for school and studio.



ALLER'S DRAWINGS  
BY C. W. ALLERS  
R. H. Russell, New York

it in his former illustrations, and is to be congratulated on the cleverness of the sketches.

We have, too, Mr. Pipp, pages and pages of him, the most complete history without words of domestic tribulation and triumph. Mr. Gibson has done himself proud, and properly has known when to stop. Pipp is a character essentially American and familiar, and such a blessed unsuspecting old rascal that we condone his cussedness, and wish him joy of his grandchildren.

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William Nicholson deserts portraiture for animal sketches, clever no doubt, but lacking in interest to those away from five o'clock tea and funny frocks, but they are good, as is everything he does.

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The Treasures of the Metropolitan are told of by Arthur Hoeber, the New York art critic—well told and well pictured in conscientious half-tone. A good reference book, carefully edited, and put forth in well-dressed simplicity.

We are in receipt of a bundle of Christmas books from the house of Russell, and it is again our sentiment that the giving of presents should be confined to books; more so this year than ever.

The invasion of English country life and character study by C. J. Taylor is carrying war into the camp of Phil May with a vengeance and success.

We have become so used to May, and so fond of him, that an American interpretation of the same life is interesting. Mr. Taylor has met with a ready pen the familiar types of *Punch*, and we have no thought of imitation in his work. The artist has come to learn the value of plain spaces in his work, as he has never shown



THE EDUCATION OF MR. PIPP  
ILLUSTRATIONS, BY C. D. GIBSON  
R. H. Russell, New York